THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 20. *Monday, Nov. 26, 1821.* *Price 1d.*

DRURY LANE.

We take the opportunity of the want of novelty at this House on Saturday evening, to notice the *malignant* remarks on the acting of Mr. Kean, by "The Hembue" *Gazette*, entitled John Bull. This Paper has adopted a plan for obtaining circulation which is most *diabolical*. It exists on the plunder of private, as well as public character, and never sallies forth without arming itself with the sharpest and most cowardly weapons that can wound the feelings of its victims. It is always easy to discover when criticism flows from a pure source, and is not tainted with personal hatred, or by the cunning policy of attractive *severity*: the observations of the last two numbers of the *John Bull* Paper, shew this in the strongest manner. The hireling writer of the *theatrical* articles, be he who he may, is as infamous a traducer as the wretch who pens or directs the general subject-matter of that disgrace of the British Press—for when he states that "Mr. Kean has not mind nor intelligence enough to understand his author"—that his "*Othello* is the consummation of absurdity"—that "his acting is a tissue of *humbug*"—that "he deserves to be hooted"—he *lies*, and with all the consciousness of falsehood about him.

But this worthy critic is not satisfied with thus belabouring *Mr. Kean*, but attacks Miss Kelly, who, he says, most "unhappily *marred Ophelia*,"—when it was the common feeling and observation of every individual whom we saw or heard express an opinion of her acting the character on last Friday evening, that it was a most admirable effort of the kind. There are numerous other instances of wanton attack against *merit* by this abandoned writer, who may properly be a public slanderer, if he be a *public plunderer*.

COVENT GARDEN.

We have to announce to our readers for the *last time*, by "*Special Desire*," (as the bills promise,) the repetition of the *Exile* and all its attending pageantry, on to-morrow evening. We will not lessen the gratification which this event and its announced effects afford us, by any gloomy anticipations of *returning* ill; but after a weary pilgrimage through a deserts' waste we'll moisten our parched lips in a delicious clear stream, and stretch beneath the palm's refreshing shade, with not a sentiment but hope towards what's beyond. *Virginius* is the en-

tertainment of *this* evening, the *Two Gentlemen of Verona* the promised one of *Thursday*; and these pieces (in which all that can gratify the eye, the ear, and the understanding, have been combined) will receive, we trust, a liberal support, not only as their due,—but as an encouragement for the continuation of similar productions; and by opening the mind to the enjoyment of superior sources of delight, teach it to bestow a *due* proportion of estimation on a style of amusement whose only tendency is the inflation of the imagination.

It may be advanced by some, that the stage is *not* an object of political, or even moral importance, but is merely the great vehicle for public amusement: this we deny, not only upon the faith of historical references, but upon principles deduced from observation and from reason. Our limits prevent us entering more fully into this, tho' we shall avail ourselves of the first opportunity of resuming the topic. But even *admitting* (*in respect* of its reference to our former subject) this false principle *to be* just, it is surely the *interest* of the managers not only to desire the existence of the contrary opinion, but to promote its general belief, for *on it* is built their respectability and support. "*Vincit amor patriæ*." *Virg.* Mr. Knowles' tragedy of *Virginius* is this evening performed, and Mr. MACREADY resumes his theatrical duties. The impression which this gentleman created in the character of *Virginius* was of a most powerful nature, and the dreadful pause between the resolution, and the act of plunging the knife into his daughter's breast, is still alive within our memories. But with this play we must ever associate the recollection of Mr. C. KEMBLE's *Icilius*.

TO CORRESPONDENTS.

Mr. G.——is thanked for the communication of his good wishes.

The EDITORS thank Miss —— for her note in reference to their circulars. They assure her that the polite apology for not *subscribing* to their publication, was unnecessary, as they are aware of the *influence* proceeding from a mistaken policy in the Manager of *Drury Lane Theatre*, in respect to the paper, Mr. ELLISTON having established a weak opposition to its encreasing success. The Editors call this policy *mistaken*, because such a work, so perfectly *novel* in this metropolis, as *The Theatrical Observer*, has an effect in regard to fixing public attention on the *Drama*, and of giving merit its due weight, likely to lead to far more beneficial consequences to the Managers than the trifling profits they may lose by a reduced sale of their Play-bills, or from the servile criticisms of the hired agents of the Press:—Indeed the Managers of *Covent Garden* and the *Haymarket Theatres*, aware of this, have extended to the *Editors* of this Paper that facility of admission, which (*Mr. Elliston* has injudiciously withheld) and in the most handsome and ready manner, whilst the manager of *Drury Lane* Theatre, although addressed *twice* on the subject, has departed from the most *common* rule of good breeding in never replying to their letters. Notwithstanding this, they have not permitted their private feelings to interfere with their duty to the public; and refer their readers to all their remarks on *Drury Lane Theatre*, as proofs of their impartiality and independence as Censors of the Stage. With respect to the thanks Miss —— conveys, the Editors beg to say, they do no not feel entitled to claim them from any lady or gentleman of the profession, as they praise or censure without any view of calling up personal feelings. However, they may observe, that they never feel happier than when their slender meed of praise is bestowed where private virtues are blended with public talents.

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Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Drury Lane.

This Evening will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by
Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
"The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD
Mr Deputy English, Mr. GATTIE. Pluto. Mr. MEREDITH.
Mercury Mr. HOWELL. Charon Mr. SMITH,
Firedrake. Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous. Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succubus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act I. A PAS SEUL by Miss TREE

On Tuesday, Nov. 27, will be revived, the Tragedy of

DE MONFORT,

(5th act altered) De Monfort, Mr. KEAN.
Rezenvelt, Mr. Cooper, Count Freberg, Mr. Barnard, Jerome, Mr. Foote, Manuel, Mr. Powell, Anselm, Mr. Thompson Jane De Montfort, Mrs. Egerton, Countess Freberg, Miss Smithson.

On Wednesday a Tragedy, in which Mr. Kean will perform.—On Thursday, Maid or Wife! with the Coronation.—The Coronation will be repeated on Friday and Saturday, shortly after which, it must be laid aside, in consequence of the preparations for a New Drama.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

VIRGINIUS.

Appius Claudius..... Mr CONNOR
Virginius..... Mr MACREADY
(Being his first appearance this Season)
Icilius..... Mr ABBOTT
Claudius ..... Mr HORREBOW
Siccius Dentatus..... Mr YATES
Numetorius ..... Mr EGERTON
Spurius Oppius ..... Mr RYALS
Vibulanus ..... Mr JEFFRIES
Marcus..... Mr CLAREMONT
Publius..... Mr MEARS
Honorius..... Mr NORRIS
Valerius..... Mr VEDY
Lucius..... Mr COMER,
Cneius, Mr. KING. Titus, Mr. CHAPMAN.
Servius, Mr. ATKINS. Sextus, Mr. CRUMPTON.
Plebians, Messrs. Barnes, Montague, &c.
Virginia..... Miss FOOTE
Servia, Mrs. CONNOR Slave, Mrs. CHIPP

After which the Operatic Drama of

The Libertine.

Founded on the interesting Story of Don Juan.

Don Juan *(the Libertine)*.. Mr. CONNOR
Don Pedro..... Mr. CHAPMAN
Don Octavio..... Mr. PYNE
Leporello... ..... Mr. MEADOWS
Masetto..... Mr. DURUSET
Donna Leonora..... Miss LOVE
Donna Elvira..... Mrs. FAUCIT
Maria..... Mrs. STERLING
Zerlina ..... Miss M. TREE

To-morrow, (last time) The Exile, after which the Farce of Brother and Sister
On Wednesday, The Slave.
On Thursday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.
After which, the Citizen, Maria, Mrs. Chatterley.
On Friday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.